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AUTHOR Clark, Raymond C.
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ABSTRACT

This handbook is a general introduction to the handbooks, methods, and materials used in Peace Corps language training classes. The first part of the handbook introduces the reader to the nature of language teaching and gives a general introduction to the handbooks. It also provides a more detailed description of the handbooks on (1) communication and culture, (2) grammar, and (3) special skills, as well as a discussion of classroom atmosphere. Part two explains in some detail a variety of teaching techniques for the Peace Corps' "Communication and Culture Handbook" and the "Grammar Handbook," which can be used in teaching any language. (AMH)

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TEACHER'S HANDBOOK



By Raymond C. Clark

PEACE CORPS LANGUAGE HANDBOOK SERIES

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This series includes language materials in Belizean Creole, Ewe, Kabiye, Kiribati, Mauritanian Arabic, Setswana, siSwati, Solomon Islands Pijin, Soninke, Tanzanian Swahili, and Tem.

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Project director and editor

Raymond C. Clark

Assistant director for production

Arthur A. Burrows

Assistant director for administration

Susan B. McBean

For further information, contact The Experiment in International Living, Brattleboro, Vermont 05301.



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TEACHER'S HANDBOOK

Writer

Raymond C. Clark

Artists

Arthur A. Burrows, Patrick Moran

Typist

Lisa Forrett

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iii

CONTENTS

PART I - The Purpose and Design of the Handbooks

Introduction	1
The Communication and Culture Handbook	4
The Grammar Handbook	9
The Special Skills Handbook	11
Classroom Atmosphere	12

PART II - Teaching Techniques

Introduction to techniques for The Communication and Culture Handbook	15
Dialogue.....	17
Constructalog	19
Cummings Device.....	21
Recitation.....	23
Operation.....	25
Narrative.....	27
Spiel.....	29
Mini-Drama.....	31
Characters in Search of an Author.....	33
Prose Passage	35
Role-Play	37
Interview	39
Introduction to techniques for The Grammar Handbook.....	41
Substitution Drill.....	43
Replacement Drill.....	45
Expansion Drill.....	47
Reduction Drill.....	49
Integration Drill.....	51
Question-Answer.....	53

v

Visual Question-Answer Practice	55
Utterance-Response Drill.....	57
Transformation Drill.....	59
Chart Pattern Practice.....	61
Spontaneous Pattern Practice.....	63
Action Chain.....	65
Question-Word Analysis.....	67
Translation Exercise (Oral).....	69
Manipulations.....	71
Completion Exercise.....	73
Rewrite Exercise.....	74
Sentence Formation Exercise	75
Guided Answer Exercise.....	77
Translation Exercise (Written).....	78

PART ONE

THE PURPOSE AND DESIGN OF THE HANDBOOKS

°Introduction°

You are going to teach your own language to American Peace Corps volunteers. You will have the opportunity to learn many new and interesting things about your American students and their culture. You will also learn something about your own language and culture because your students will ask many questions. Sometimes the questions and the answers will be easy and obvious. Sometimes the questions will be puzzling and difficult, and you won't have any easy answers because nobody has asked you these kinds of questions before. You may have answers or you may not, but the really important thing is that two cultures are meeting in a peaceful and hopeful way and you are part of that process. You have taken on a valuable and interesting assignment.

Your role is to be a link between two cultures. Your most important job is to help your students learn your language. When they can communicate in your language, they will also share and understand your culture, and when they understand

1

your culture, they will learn to use their new language even better. As your students struggle to learn your language and culture, you will be a very important resource to them. This Teachers' Handbook will help you become more effective as a link and resource.



... use the handbooks in a coordinated way...

You will notice that in addition to this Teachers' Handbook there are three other handbooks in this "Peace Corps Language Handbook Series." Each handbook has a specific purpose. If you use the three handbooks in a coordinated way, they will be an effective program. Your first task is to understand the purposes of these three handbooks and to learn how to use them effectively. The three handbooks are described briefly in the next few paragraphs and then in detail on the following pages.

The Communication and Culture Handbook. Whenever a foreigner moves into a new culture, there are certain things that he/she must do. If the foreign visitor is a tourist, his/her requirements will involve eating in restaurants, taking taxis, sightseeing, etc. If the visitor is a businessperson his/her requirements will be somewhat different from the tourist. In this handbook we have selected a number of situations and topics which the Peace Corps Volunteer (PCV) will have to function in and know about. Each lesson in this handbook is about one situation or topic. Within each lesson we have included words and phrases that a PCV will need. For example, a situation might be "Asking for the time of day." The PCV would have to learn the appropriate expression for asking "What time is it?" and learn to understand the possible responses, including responses such as "I don't have a watch." Part of the work in this handbook will require memorization. Part of the work will require the students to play with the language and learn many things through discovery.

The Grammar Handbook. Learning a language is much more complex than just learning words and phrases. Languages all have a complex system of rules that allow us to communicate accurately. For instance, if I say in English "The man hit the boy." we know immediately who hit whom. How do we know that? Because in English the order of the words in the sentence tells us who did what. As a native speaker of your language you unconsciously follow the rules of your language whenever you speak, but the learner of your language will have to learn those rules. Of course, your students already know one set of language rules -- the rules for English. But unfortunately, the rules of English and rules of your language are not the same, and many learners sound strange when they speak your language because they are trying to follow English

rules when they speak. The purpose of the Grammar Handbook is to describe the rules of your language and give the learner opportunities to practice and learn these rules. Eventually, after a lot of practice, the learner will be able to use these rules without thinking about them, just as you do. The Grammar Handbook concentrates on how to say things in your language.

The Special Skills Handbook. The first two handbooks can be considered basic and general. Every PCV will need to master most of the lessons in these two handbooks in order to have a good foundation in your language. But there are also special situations in every culture and special interests and work requirements among every group of PCVs. The Special Skills Handbook gives material useful for developing special linguistic, cultural and professional skills. Unlike the first two books, this handbook is not a series of lessons with detailed instructions on how to teach the material. Sometimes the material will be most useful if the student studies it outside of class or in a small group. Sometimes the material can be used in a classroom, but we do not expect that you will use this book very much during the training program. We hope that the book will be most useful to the PCV as a self-study resource after he has gained some basic facility in the language and he is at his site continuing to study the language.

In general then, the Communication and Culture Handbook will help the Peace Corp Volunteer learn what to say in a variety of common situations and topics, the Grammar Handbook will help the Peace Corp Volunteer learn how to use your language correctly, and the Special Skills Handbook will allow the Peace Corp Volunteer to build on this basic language ability.



*...work back and forth
in both books...*

°The Communication and Culture Handbook°



... jump around in the book...

As we said in the Introduction, the Communication and Culture Handbook is a set of lessons that concentrates on what to say and do in a variety of situations. These situations are arranged in a sequence. Although it is best to teach them one after another, it is possible to skip a lesson or jump around in the book. It would be a good idea to cover all the situations during the training program. The material has been designed so that all classes -- even the slowest ones -- will have an opportunity to learn to say and do something in every situation.

You will notice that most of the lessons are divided into "Basic Material" and "Supplementary Material." Every class will cover the Basic Material. Some classes will move faster than other classes and so the faster classes will be able to do additional work by covering the Supplementary Material as well. We cannot give any rules on how much material any particular class can cover. You and the class will have to decide on that. The important thing to remember is that the Basic Material is required and the Supplementary Material is optional.

Although each lesson is a little different from all the others, there are usually eight parts to each lesson. They are:

1. Objective
2. Basic Material and Translation
3. Notes/Cultural Notes
4. Activities
5. Grammar Notes and References
6. Supplementary Material
7. Blank Notes page
8. Evaluation Activities

In the following paragraphs we will discuss the eight parts of the lesson and the glossary.

4

1. Objective. This is a statement of what the learner is expected to learn. It should answer the question "What new thing can I do as a result of learning this lesson?" Sometimes the title of the lesson will clearly indicate what the objective is, but sometimes the title is insufficient and the objective statement can be considered a kind of sub-title. One thing that you the teacher should always ask yourself is "When this lesson is done, how do I know that my students can actually do what the objective says they can do?" One way to evaluate your students' progress is to observe them carefully when you do the evaluation activities. It would also be a good idea to keep a book with each student's name in it and make a check when you feel confident that the student can achieve the objective. A sample page might look like this:

	ADAMS, JOHN	BROWN, MARY	GREEN, SUSAN	SIMPSON, O.J.	TODD, TOM	WARD, LES	
	DATE						
#1 GREETINGS - BASIC	7/12	✓	✓	✓	✓	✓	✓
#1 GREETINGS - SUPPL.	7/12	✓	✓		✓		
#2 INTRODUCTIONS - BASIC	7/13	✓	✓	✓	✓	✓	✓
#3 TELLING TIME - BASIC	7/14	✓	✓	?	✓	✓	?
#7 NUMBERS - BASIC	7/15	✓	✓			✓	
#7 NUMBERS - SUPPL.	7/15	Weak	✓			✓	
#4 BUYING THINGS - B	7/16	✓	✓	✓	✓		✓

By keeping an evaluation book you can easily determine which lessons have to be repeated or reviewed and who needs extra help. You can also tell which things do not need additional work, and if another teacher takes over your class, the new teacher will have some idea of what has been done and what needs to be done.

2. Basic Material and Translation. You will notice that the basic material is presented on the right-hand page and a translation is available on the left. As you and the class work on this material, take advantage of this layout by having your students cover up or fold under the translation so that as they practice they are looking at only the new language on the right-hand side.



the basic material is the heart of the lesson...

The basic material is the heart of the lesson. It may be presented in several ways. Sometimes it may be a dialogue; sometimes it may be a paragraph; sometimes it may be only key words and phrases. The Activities section of the lesson (described later) will tell you what you can do with the basic material and will give you some suggestions on how to teach it. Part II of this handbook (Teaching Techniques) will describe various techniques that you can use in presenting these lessons.

Usually the students can master the basic material in one class session. You may find that some sessions take longer than others, but in general, most of the basic material can be mastered in one or two hours.

For many of the lessons your job will be to help the students memorize the words, phrases and sentences of the basic material. Memorization will require a certain amount of repetition - saying things over and over. This is not always very fun or interesting, but it is important, although there can be too much repetition too. Some of the basic material will require the students to play with the language. They will try to create new sentences based on words and sentence patterns they already know. They will try to vary the phrases they have memorized, but many times they will make wrong guesses. You should not discourage them from their attempts to be creative with the language. Making mistakes is a very important part of language learning.

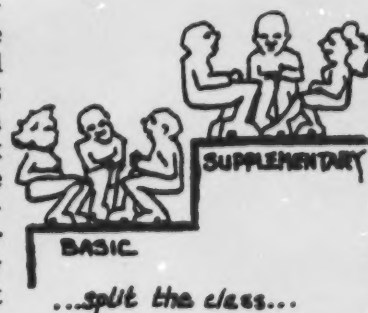
3. Notes and Cultural Notes. Throughout the book you will find notes enclosed in boxes. The purpose of these notes is to help the student understand the social and cultural context in which the basic material might be used. You will not need to "teach" these cultural notes. They are for the student to read and think about. Occasionally a brief discussion of the note may be necessary, but since the discussion will probably be in English it should never exceed five minutes.

In some cases, the notes may not relate to the culture but are there simply to clarify something or provide other useful information.

4. Activities. Each lesson will have a list of activities. Think of the activity list as a kind of instruction sheet which tells you and the class what to do with each lesson. Before you teach the lesson you should decide which activities you will do with the class. Sometimes you can come to class prepared to do all the activities and ask the students which ones they want to do. It is best to do at least two activities with each lesson. This gives the student a chance to repeat the material without actually doing the same thing twice. In order to do the activities you will have to become familiar with the teaching techniques in Part II of this handbook.

5. Grammar Notes and References. Wherever it is helpful or useful to point out something about the structure of the language, we have done this with a brief grammar note. Sometimes the material in the lesson may be related to material in one of the other two books (the Grammar Handbook and the Special Skills Handbook). It would be useful to follow up a lesson in the Communication and Culture Handbook with a related lesson in one of the other two books. These references are suggestions to you and the students on where to look for related lessons.

6. Supplementary Material. Most of the lessons are divided into basic and supplementary levels. The supplementary level is optional. It is not necessary for every class to work on the supplementary material and you should not try to force this material on your students if they are not ready for it. You can always come back later to do the supplementary lessons. In some ways this is a good practice because if you come back to the supplementary lessons later, you will also be reviewing material. Sometimes you will have a class that has both fast and slow students. In this case, you can split the class and have the slower students continue to work on the basic material while the faster students go ahead to the supplementary material. Sometimes you can encourage individual students to work on the supplementary material after class. The lesson format with its basic and supplementary levels allows you to use the material in a number of different ways. Take advantage of the possibilities.



7. Blank Note Pages. Encourage the students to "personalize" their books by making notes. We have provided this blank space for that purpose.

8. Evaluation Activities. At the end of each lesson we have included some activities which can be considered a kind of test. Use these activities to find out if your students have learned the lesson. In many cases the activities will require the students to apply what they have learned in the classroom in a 'real' communication situation.

Glossary. The English-Target Language glossary is a handy reference that can be used by the students when they are doing creative exercises. For example, many of the activities require the students to make up sentences and dialogues. The students may know (in English) what they want to say, but they do not know or cannot remember the target language equivalent. Of course, they can always ask you for words, but in many cases you may be busy with something else and you would not want to be interrupted. Do not discourage the students from using the glossary even though they will make mistakes. The glossary can be a useful, time-saving aid.

°The Grammar Handbook°

Your language is a very complex system of sounds, rules and meanings. The Grammar Handbook is based on an analysis of your linguistic system. In a sense, it takes your language apart (just as you might take apart a piece of machinery) and looks at the parts one at a time, piece by piece. By learning how the pieces fit together, your students will eventually learn how the whole system operates and they will be able to produce grammatical sentences and understand complex sentences and sophisticated thoughts such as, "If I had had enough time, I would have visited the capitol." To help the students learn how your language works, each lesson in this book is divided into four parts, described below:



*-- learning how the pieces
fit together...*

Explanation. The first part of each lesson is a description of some "piece" of grammar of your language. The description is followed by examples. You do not need to teach this part of the lesson; just have the students read it.

Exercises. Each explanation is followed by a variety of exercises which will help the student practice and eventually learn the grammar point which is introduced in the explanation. You will notice that there is a vocabulary box with many of the exercises. It may be necessary to review the words in the box before you do the exercises because these vocabulary items will appear in the exercises. The main thing to remember when you teach these exercises is that once is not enough. Every exercise should be done several times or until the students are making the correct responses easily and quickly. It is also a good idea to review these exercises frequently. In part II of this handbook you will find descriptions of many techniques useful in teaching these grammar exercises.

Activities. At the end of each lesson there are some activities which will help you to test if the students have learned the grammar introduced in the lesson. These activities will also give the students a chance to apply the grammar they have learned in communicative situations that are more realistic than the exercises.

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Summary Written Exercises. The last part of each grammar lesson requires the student to practice and review the grammar points of the lesson by writing out the answers. You can do these exercises in class or you can assign them for homework. You can also use these exercises as a kind of test to see if the students have learned the material.



... listen to your students...

Although the activities and the written exercises will help you determine if your students are making progress, you can do two other things. Listen to your students' mistakes as they try to use the language in ordinary communication and ask your students to tell you what they think they need to work on. It is also a good idea to keep a chart like the one shown earlier for the Communication and Culture Handbook. This will help you remember what you have taught and how well each student has done; it will also give you a record to help another teacher who takes over your class.

°The Special Skills Handbook°

In a Peace Corps training program, a student cannot learn everything about the language; there is not enough time. By using the Communication and Culture Handbook and the Grammar Handbook the students can get a solid foundation in two ways: they will be able to say many things and they will know a lot about the grammar of the language. But your students will be in special situations which require words and phrases that would not be found in a general language course. The Special Skills Handbook meets this need.

Your students' special needs will be in two main areas: cultural and professional. Peace Corps volunteers, unlike tourists, are expected to live in your culture. For this reason they will have a greater need to understand the culture they are living in. This will be one of the special skills they will need to develop and so a lot of the material in this handbook is information about the culture. This cultural information will be presented in a variety of ways, including narratives, pictures, maps and diagrams.

Peace Corps volunteers are also expected to do a job during their two year assignments. To do their job they will have to know words that are needed in that job. For example, if they are working in agriculture they will need to know the words for many different tools, for plants and crops, and for agricultural processes such as plowing, planting and harvesting.

In a very general way, the Special Skills Handbook is for building vocabulary. The material in the handbook is not set up as a series of language lessons with a definite format such as the lessons in the other two handbooks. Therefore, it is not possible to give explicit directions on how to use or teach this material. It can be used in many different ways. One of the uses is independent study. In other words, the students can use this material outside of class or after the training program. You will also find it possible to use a lot of this material in the language classroom. Many of the teaching techniques described in Part II of this handbook can be used with the material in the Special Skills Handbook.

°Classroom Atmosphere°

As a language teacher you will need to become proficient in three areas. The first area we have already discussed: knowing your material. The second area, knowing how to teach your material, can be called technical competence. In Part II of this handbook we will describe several basic teaching techniques that you will need to use to become technically competent. But in addition to knowing your material and knowing how to teach it, there is another area that is important: establishing the proper classroom atmosphere.



... establish proper
classroom atmosphere...

What is a good classroom atmosphere and what can you do to help establish a good classroom atmosphere? Although classroom atmosphere is very difficult to define because it is complex and intangible, it is just as real as knowledge and skills, and it is just as important. It includes the personalities of every person in the room. It also includes the physical surroundings: the weather, time of day, and the physical characteristics of the classroom itself. Some of these things are beyond your control, but as the teacher you can have a very important influence on the classroom atmosphere. Here are some things you can do:

Establish a comfortable relationship with your students. Your students will learn better if they are relaxed. They should not be afraid of you. The language classroom does not need a dictator; it needs gentle leadership. If the students feel free to ask questions and make mistakes and make suggestions, they will feel good about being in the classroom and learning your language.

Develop a spirit of cooperation in the classroom. Your students will learn better and faster if they work together as a team. It is not important that one student may be faster or slower than his/her classmates and so you do not need to praise the good student and scold the slow student. Have the fast students help the slower students. When one student is not being cooperative in the classroom, talk to that student in private and discuss the need for cooperation.

Be helpful. A teacher is a helper. Your students need a

lot of help, but they all need to be helped in different ways. Some of them will need help constantly; some will not. Your job is to find out who needs help, what kind of help they need, how much help they need and when they need it.

Be patient. It is important to be helpful but it is also possible to give too much help. Your students may not be able to answer questions or make sentences quickly but it is important that they struggle a little as they search for the right word. Telling the answer or giving the right word too soon deprives the student of a learning opportunity. Sometimes being helpful means withholding help.

Correct carefully. Your students will make many mistakes as they try to learn your language. It is important for you to learn how and when to correct. Correct indirectly whenever you can. That is, if a student says something wrong, repeat like an echo what the student has said in its correct form. It is not necessary to say "No that is wrong, it should be ____." Sometimes you can correct silently by just making a signal that something is wrong and letting the student try to correct what he/she said. When you do correct, the correction should be supplied gently and quietly, without emotion. It is difficult to know when to correct and how frequently. Some students should be corrected only occasionally; some students can be corrected frequently. Usually the faster students can be corrected more frequently because they don't become easily discouraged. There are many kinds of mistakes that your students will make. Some of them are important and will cause a lot of communication problems and some of them are minor and will not be a serious problem. It is best to correct only the "big" mistakes; otherwise you will be correcting all the time. In summary, when you correct do it gently; quietly; indirectly; without emotion; only when necessary.

Use humor. Have fun. Play. Language learning is hard work. It can be very discouraging and frustrating. It will be very useful for you and your students to break the periods of hard work with periods of playful activity. Play will relieve the strain and pressure of working and it is also a very important part of the learning process. Playing with language is a very creative activity and creativity is a very valuable skill for the language learner. Learning a language is creating your own version of a language that belongs to other people.

Be informal but not undisciplined. We have encouraged you to establish a comfortable relationship with your students and to play in the classroom. In general, your students will appreciate an informal, relaxed atmosphere in the classroom. They will probably expect to talk to you and to relate with you in a very familiar way, but it is possible to become too relaxed

so that very little work actually gets done. Sometimes you will have to exercise your leadership role as the teacher. Starting and stopping the class on time and controlling break periods are a small but important ways to set a tone of disciplined language learning and teaching.



...students need practice in speaking...

Do not monopolize class time. Remind yourself at least once an hour that it is the students who need practice in speaking the language, not you. Ask yourself: "How much of the class-time am I speaking?" and "How much of the class-time are my students speaking?" The less you say in the classroom, the more your students will say.

Listen. Take suggestions from the students and use them. If you do not do all the talking you will have time to listen to what your students are saying. You can listen to their sentences and note the kind of mistakes they are making. You can also listen to their suggestions about what they need to do or study. If they do not say anything about what they want to do, ask them from time to time. It is a good policy to use a few minutes of each day as a kind of "oral suggestion box." Your students will generally have a very high motivation to learn your language and many of them are well-educated and have good ideas about teaching and learning. If you invite them to give you suggestions you should also try to use their suggestions in your teaching.

Be prepared. The students will feel good about your teaching and they will have confidence in your teaching if you come to class well prepared. It is always best to prepare more than you need. Sometimes your lessons will go much faster than expected.

Use your own language at every opportunity. Occasionally you will need to use English in the classroom because it is the most efficient way to give an instruction or explain something or give a translation. But be very careful about the amount of English you and the students use. Sometimes the students will try to use English as an escape from the hard work of language learning. Too much English can weaken classroom discipline.

Counsel students individually. Every kind of student needs some kind of individual attention. Some need more than others. Sometimes individual attention is nothing more than a few words of praise or encouragement. Sometimes you can give your students suggestions or extra work. Occasionally you may have a student who is a problem in the classroom because he/she talks too much or asks too many questions or uses English too much. In these cases it is best to discuss this problem with the student outside of class where he/she will not be embarrassed.

PART TWO

TEACHING TECHNIQUES

°Introduction

to Techniques for the Communication and Culture Handbook°

When you look at a lesson in the Communication and Culture Handbook you will see that each lesson is designed with a specific technique in mind. On the following pages we have outlined these techniques for you.

The most important part of the outline is Procedure. This part tells, in a step-by-step way, how you should conduct the class. Whatever the procedure may be, keep in mind the following: At the beginning of the class you will be doing the talking because you need to present the material. In the middle of the class the students will be practicing the material with you, and at the end of the class the students -- not you -- will be doing most of the talking as they use their new language skills to communicate with each other and with you. Keep this in mind:

Beginning ---- Presentation ---- You talk; students listen

Middle ---- Practice ---- You talk; students talk

End ---- Communication ---- You listen; students talk

The outline contains a section on Variations. These are ways in which you can change your procedure. Sometimes you can do one of the variations instead of the basic procedure and sometimes you can do one or more of the variations in addition to the basic procedure. The important point to remember is that it is a good idea to try some of the variations. Variety is the spice of language learning.

We have also included a few Notes that are appropriate to the lesson and we have left space for you to write in your own notes.

15



16

TECHNIQUE: Dialogue.

DESCRIPTION: A dialogue is a short conversation. Usually it is between two people. Usually it is about a common everyday activity. The learner should memorize the most important sentences in the dialogue. Sometimes the learner should memorize the entire dialogue.

FORMAT: Memorize both parts of the following dialogue:

A: Excuse me, where is the bus station?
B: It's on the other side of town.
A: Is it far from here?
B: Yes, it's quite far.
A: Where is a taxi stand?
B: Go two blocks and turn right.
A: Two blocks this way or that way?
B: Two blocks this way.
A: Thank you.
B: You're welcome.

PROCEDURE:

1. Present the dialogue while the students listen. Use gestures, pictures, puppets, etc. to give the students the meaning of the dialogue. It is not always necessary to give the meaning of every single word.
2. Allow the students to ask questions about the dialogue and ask the students questions about the dialogue. The purpose of this step is to assure that the students understand the dialogue.
3. You say a line and the students repeat the same line. This is done several times for each line until the students can repeat the line easily.
4. You take part A and the students take part B. You say the first line of part A and the students respond with the first line of part B. This is done for each pair of lines until the students can respond easily. You then take part B and repeat the process.
5. Have the students practice the dialogue in pairs.

VARIATIONS (on Dialogues):

1. Instead of having the students read the dialogue in the book, write it on the board. As you repeat and practice the dialogue, erase it word by word until nothing remains.
2. After doing steps one and two, break the class into pairs and have the students memorize it. You can move from pair to pair, making corrections and answering questions.
3. After doing all 5 steps have the class write the dialogue on the board. One student comes to the board and writes; the other students tell the student the sentences. The students can discuss the sentences as they write but the discussion must be in your language.

NOTES:

1. The dialogue can be practiced and learned with or without the book. The recommended sequence is to have the students read the dialogue silently and look at the translation and then do it orally.
2. In Step 3 (Repetition) it is possible to have the class do a lot of repetition in unison. But it is also good to vary the responses so that sometimes one person responds while other times the whole class responds in unison.

TECHNIQUE: Constructalog.

DESCRIPTION: The students are given pieces of language (words, phrases and sentences) and asked to create a dialogue using these pieces. Usually this technique is done by students working individually or in pairs or small groups.

FORMAT: Use the words and phrases below to construct a dialogue between a sick student and a teacher. (You do not need to use every word).

hurt	fever
pain	take a pill
ache	take temperature
bone	give an injection
stomach	how long
headache	

A:

B:

A:

B:

A:

B:

PROCEDURE:

1. Go over the list of words and phrases with the students to be sure they understand them and have some idea of how to use them. Have each student say a sentence using each word or phrase.
2. After the students understand the key words and phrases have them work individually or in small groups to write out a dialogue.
3. Check each dialogue as it is completed to be sure it is correct and authentic.
4. Have these students practice their dialogues in pairs or small groups.
5. Have each group present their dialogue to the rest of the class.

VARIATIONS (on Constructalogs):

1. After each group has prepared and presented a dialogue, have the groups exchange dialogues and learn a second dialogue.
2. Choose one of the dialogues and write it on the board and have everyone learn it.
3. Have each group dictate its dialogue to the rest of the class so that everyone gets a chance to write down all the dialogues.

NOTE:

This exercise allows the students to use their imagination. They will make many mistakes as they try to put together dialogues, and they will need to ask many questions. You will need to be very supportive of their efforts.

TECHNIQUE:Cummings Device.**DESCRIPTION:**

This technique is similar to a dialogue, but it is usually shorter (4-6 lines) and it has "holes" in the dialogue where different words and phrases are to be put in. The words and phrases are listed below the dialogue.

FORMAT:

Use the words from the lists to practice the following conversation:

A: What time does the bus leave?
B: It leaves at A ?
A: Which gate does it leave from?
B: It leaves from gate B ?

AB

one o'clock, etc.
quarter past one, etc.
half past one, etc.
quarter to one, etc.
five minutes to one, etc.

one
two
three
etc.

PROCEDURE:

1. Present the conversation to make sure the students understand the meaning.
2. Go over the list of words to make sure the students understand them. (In the example above, the teacher would need to be sure the students understand the difference between quarter to and quarter past).
3. Have the students repeat a few conversations. You would say "What time does the bus leave?" and have the class repeat this sentence two or three times.
4. Take one part of the conversation and have a student respond with the other part.
5. Two students practice the conversation while the teacher listens and makes corrections.

VARIATIONS (on Cummings Devices):

1. The practice can be done with or without the books. It is probably best to do it initially with the books open and then have the students do it with the books closed.
2. The teacher can put the list of words and phrases on the board.
3. Use a real bus, train or plane schedule.

NOTES:

1. Frequently these exercises can be done with actual objects or, as in the case above, actual information such as a bus schedule.
2. Many good Cummings Devices can be developed from maps, charts, schedules, diagrams and tables of information. Use your imagination to make some of your own.

TECHNIQUE: Recitation.

DESCRIPTION: The students memorize a short series of sentences. The sentences are not intended to be used just as they are in a real conversation. However, individual sentences within the recitation can be used in real conversations.

FORMAT: Memorize the following recitation, putting your information in the holes.

My name is _____.
I'm from _____.
I'm a _____.
I'm _____ years old.
I was born on _____.
I have _____ brothers and _____ sisters.
I am _____. (single/married.)

PROCEDURE:

1. Present the recitation using information about yourself. The students can follow along in the book.
2. Make sure the students understand the meaning of each sentence.
3. Go through the recitation sentence by sentence. Give each student the information he/she needs. In many cases, the students can supply their own answers such as "I'm from New York" but in some cases you may need to give answers such as "I'm twenty three years old."
4. Have each student write out his/her own recitation.
5. Have each student memorize his/her own recitation. They should probably start the memorization working individually and then pair off and work together.
6. Finally, each student can present his/her recitation to the rest of the class.

VARIATIONS (on Recitations):

1. You can make up a question that goes with each sentence in the recitation and have the students learn to respond correctly to the questions. After Step 3, above, you would say the question (What's your name) and have the students answer. Do this several times and then go to the next question. Finally, mix the questions up so the students must listen carefully to your question and respond with the correct answer.
2. In addition to responding to the questions, you can have the students memorize the questions as well. After Step 4, you could write out the questions on the board or dictate them to the class and then have everyone memorize the questions. After they have memorized the questions you can pair off students to work together asking and answering questions.
3. Each student can do a recitation on every other student in the class. This would force them to practice 3rd person pronouns.

NOTES:

TECHNIQUE:

Operation:

DESCRIPTION:

A series of commands and responses are associated with a series of actions. The students perform the actions and talk about the actions at the same time. The series of actions are part of a process such as operating a piece of equipment.

FORMAT:

To use a cassette player/recorder:

First, push the eject button.

Then put the cassette in.

To record, push the play and record buttons simultaneously.

Push the stop button.

Push the rewind button.

To listen, push the play button.

PROCEDURE:

1. Demonstrate the operation to the students. Go through the entire operation once without stopping and have the students observe and listen.
2. Go through the operation again slowly. This time explain new words, ask the students questions and allow the students to ask questions (but not in English).
3. Go through the operation again while one of the students responds to the commands with the proper action.
4. Teach the students the commands. Have them repeat the sentences several times after you.
5. Have one of the students give the commands while a second student responds with the action. If possible, break the class into pairs and have them each practice with a piece of equipment.

VARIATIONS (on Operations):

1. Make a question to accompany each command. As you do Step 3, ask the question after the student responds. For example:

Teacher: Push the eject button.

Student: (Pushes the eject button.)

Teacher: What did you do?

Student: I pushed the eject button.

You will have to teach the answer to each question. Later you can have one student give the command and the question while another responds and answers.

2. Ask a third student to answer the question. For example:

1st Student: Push the eject button.

2nd Student: (Pushes the eject button.)

1st Student: What did he/she do?

3rd Student: He/she pushed the eject button.

3. After practicing the operation orally, have the students write it out.

NOTE:

Operations can be very effective review and summary exercises, especially for practicing verb phrases. For example, you could do the following sequence for each step in the operation.

Habitual:	What do you do (first)? First I push the button.
Commands:	Push the button. (Pushes the button.)
Present:	What are you doing? I'm pushing the button.
Perfect:	What have you (just) done? I have (just) pushed the button.
Past:	What did you do? I pushed the button.
Future:	What are you going to do next? I'm going to put the cassette in.

TECHNIQUE: Narrative.

DESCRIPTION: A narrative is a short paragraph. It is not intended to be conversational. It is usually descriptive. Frequently it is an informational text on some aspect of the culture. It is not necessary for the student to memorize the paragraph. The point of a narrative is to provide information which can be the basis for practicing the language by asking and answering questions. As a result of the questions and answers, the student will often learn the information in the paragraph and even memorize parts of the paragraph.

FORMAT: Winter in Vermont usually lasts for five months. It begins when the first snow falls. Usually the first snowfall comes early in December, but occasionally the first snow comes before Thanksgiving. The snow remains on the ground until April. Winter is important to the economy of Vermont because thousands of people come to Vermont to ski.

PROCEDURE:

1. Read the narrative through once without stopping. Ask the students general comprehension questions such as "What is this narrative about".
2. Read the narrative sentence by sentence. Stop at the end of each sentence and ask the students for their questions. Answer their questions. It is useful to put new words and phrases on the blackboard.
3. Start again. Read the first sentence and ask the students questions about each sentence. Try to ask as many questions as you can about each sentence. Have them give short answers only.

Teacher says:

Winter in Vermont usually lasts
for five months.
Where?
Which season?
How long does it last?
Five years?
Four months?
Does it always last five months?
Give me the whole sentence.

Student says:

Vermont.
Winter.
Five months.
No, five months.
No, five months.
No, usually.
Winter in Vermont
usually lasts for five
months.

4. Ask the class to recite the whole paragraph. Let each student contribute a sentence. Although nobody may know the whole paragraph, together the students will probably be able to reconstruct most of the paragraph.

VARIATIONS (on Narratives):

1. After you read each sentence, have a student ask the questions of the other students.
2. You can have the students follow along in the book at first, and then have them close their books and continue the exercise without seeing the printed version.
3. You can put the narrative on the board and gradually erase it, word by word.
4. At the conclusion of the practice (after Step 5) ask for a few volunteers to try to recite the whole paragraph.
5. Sometimes you can have the students do a "Parallel" narrative. In other words, if the narrative is about some aspect of your culture, you can ask a student to construct a similar narrative about the same topic in his/her culture.

NOTES:

1. Narratives are fairly easy to write. Be careful to write fairly short sentences. Try to write and teach some of your own.
2. Before teaching a narrative, go over it and circle the words you want to ask questions about.
3. Here are four kinds of questions you can ask:
 1. Question-Word questions (What, Who, Which, Why, When, Where, How).
 2. Yes-No questions (Does it last five months?).
 3. Either-Or questions (Does it last four or five months?).
 4. Clarification questions using emphasis (five months?).

TECHNIQUE: Spiel.

DESCRIPTION: This technique uses a short speech as the basis for the class. It is similar to a narrative except that it is not written material; it is spoken and it is created in class. Therefore, it resembles real speech more than a narrative does because it is produced spontaneously. There are several ways in which a spiel can be used in the classroom, but the basic procedure is for the students to be able to comprehend and, after practice, reproduce the spiel.

FORMAT: Use as many of these words as you can in a 30-second talk about your family.

mother	grandfather	cousin
father	grandmother	living/alive
sister	uncle	dead
brother	aunt	married
		single

PROCEDURE:

1. Plan your spiel by studying the word list very briefly before you begin. Do not write it out.
2. Give the spiel. Have one of the students act as timekeeper. He/she will stop you after 30 seconds. It is very important to stop, even though you may not say everything you wanted to. Talk at normal speed. Don't make it into a speech. Keep it informal.
3. Repeat the spiel. It is all right to change it slightly, but do not make it longer or add new material. It is no longer necessary to be timed so you can slow down your speech somewhat as long as you don't add new material.
4. Allow the students to ask questions about your spiel. It may be useful to put some of the new words on the blackboard.
5. Say the spiel once more at normal speed.
6. Ask the students questions about the spiel.
7. Ask one or more of the students to give the spiel as accurately as they can. Sometimes--if the spiel is difficult--it is better to have this step be a group effort with everybody contributing what they know.

VARIATIONS (on Spiels):

1. A spiel can be done without a word list. The directions would give only the topic. For example, the directions might say: "Talk for 30 seconds about fishing in your country."
2. A spiel could be based on a picture. The instructions might say "Talk for 30 seconds about this picture."
3. A spiel can be longer than 30 seconds, but it should probably not be much longer than one minute.
4. To help the students recall the sequence of sentences in the spiel (Step 7), it is sometimes useful to put a key word from each sentence on the board.
5. As you do the second or third repetition of the spiel you can ask the students questions after each sentence. This procedure is similar to Step 3 in a narrative. This step would be helpful if the students find the spiel difficult.
6. As a final step you can have the students write out the spiel.
7. You can have a student give the spiel.
8. You can bring in a friend who is familiar with the topic, or you can make a tape recording of yourself or a friend. One advantage to a tape recording is that it will not change, no matter how many times you play it back.
9. Occasionally you can tape a very brief news report from the radio and use this as the basis of a spiel.

NOTES:

1. Ask the students to suggest spiel topics to you.
2. Spiels are quite useful for building vocabulary but try to limit the new words. Try to adjust the level of the grammar and length of sentences to the level of the class. At the same time, try to keep the spiel as natural as possible.

TECHNIQUE: Mini-Drama.

DESCRIPTION: A mini-drama is a long dialogue (or a short drama). It usually tells a little story and it frequently involves several people. (Language-teaching dialogues are frequently between two people and use a lot of questions and answers.) It is usually at least one minute long. The principal use for a mini-drama is as a listening comprehension exercise, although it can also be read and acted out by the class.

FORMAT: The format looks like a script from a play. In addition to the written script, the mini-drama can be recorded on tape.

PROCEDURE:

1. Read the script to the students while they listen and read silently. Ask and answer questions.
2. Read the script with the students. You can take one part and assign the other parts to other students. Encourage the students to read it dramatically.
3. Have the students act it out. Have the students read the line silently and then immediately look up and recite the line.

VARIATIONS (on Mini-Dramas):

1. If a tape is available, play the tape and have the students listen without reading. Then play it again and let them follow along in the book.
2. Another way to use the tape is to save it until you have done all 4 steps above. Then as a final exercise, play the tape so they can hear how native speakers would say the lines.
3. Have the students practice the mini-drama several times and then present it to another class.
4. Select a topic and have the class write out a mini-drama. A useful kind of topic is an interesting or humorous experience one of your students has had in your culture.

NOTE:

Mini-dramas are fairly difficult and should not be used until the students have some basic fluency in the language.

TECHNIQUE: Characters in Search of an Author.

DESCRIPTION: Each student is given a picture of a person. The teacher initiates the lesson by giving some information about the person. Each student then provides similar information about his/her character. The students can then ask and answer questions about each other's characters. This lesson can be done several days; each time it is done new information is added and the characters gradually acquire a biography.

FORMAT: Listen to the model. Take notes and ask me questions after every sentence. Then describe your picture using the same kind of information.

(Teacher holds up picture)

This is John Smith. He's 27 years old. He lives in the village of Erewhon with his parents. He is single. He teaches English at the Erewhon National Secondary School.

PROCEDURE:

1. Give every student a picture.
2. Hold up your own picture and describe it sentence by sentence.
3. Ask and answer questions after every sentence.
4. Tell the students to make up information about their own character. Have each student describe his/her character.
5. Ask the students questions about the characters. For example:

1st Student says: He is 18 years old.

Teacher says: How old is he?

2nd Student says: He is 18 years old.

6. Ask each student to describe somebody else's character.

VARIATIONS (on Characters in Search of an Author):

1. At the beginning of the lesson write your model on the board for the students to refer to as they create their own characters.
2. You can have the student speak for the character. They would then practice using "I" and "you" as well as "he" and "she".
3. As a final step, switch all the pictures and ask the students to describe their new character. If they cannot remember the correct information they must then ask the creator for it.

NOTES:

1. You may have to change some of the information because the students may make cultural mistakes. For example, a student might say that an 18-year old woman lives alone, when in fact that could never happen in your culture. This kind of lesson gives the students a chance to explore your culture--but they will make mistakes.
2. Listed below are some of the categories that you could use in describing a character. In general, 4-6 items should be sufficient for one lesson.

Name
Age
Birthday
Place of birth
Nationality
Language
Ethnic group
Family
Residence
Occupation
Salary
Educational level
Religion
Hobbies
Sports
Interests
Friends
Political beliefs
Hopes and dreams

3. You can also pose a problem to the class and ask each student to express his/her character's opinions about the problem. Local and international current events would be a good source for the problems.

TECHNIQUE: Prose Passage.

DESCRIPTION: This technique is basically the same as the age-old practice of teaching the language through the use of readings. However, the procedure described below emphasizes oral-aural skills by using a written passage as a conversation stimulus.

FORMAT (Partial):

Dalarma is Sweden's folklore province. Here the bright folk costumes are still worn on festive occasions. Long Viking-style boats race across the lake to church on Sundays, and the may-pole is joyfully raised in every farm and village at mid-summer.

PROCEDURE:

1. Read aloud the entire passage once while the students follow along in the book.
2. As you read (slowly) the students mark the words they don't understand.
3. Have three or four students read the words they have marked.
4. Listen and mark each word in your book. After the students have given their lists you will be able to see which words are new to everybody.
5. Define the new words to the class.
6. Have the students define the remaining words to each other.

VARIATIONS (on Prose Passages):

1. Have one or more of the students read the passage aloud.
2. Have the students read the passage silently, marking words they don't understand. Then have a show of hands to find out which words gave the most trouble.
3. Have the students summarize the entire passage in their own words.
4. Have the students translate the passage.
5. Have a discussion on the subject matter of the passage.
6. Tell the students to search for and bring to class passages that are of interest to them.

NOTES:

1. A good length for this exercise is one full page.
2. A good source for these passages is an encyclopedia.

TECHNIQUE: Role-Play.

DESCRIPTION: There is no pre-established language sample for this technique, only a set of instructions that initiates a conversation. Usually the conversation/role-play is between the teacher and one or more students.

FORMAT: You have just moved into your new house and your neighbor knocks on the door to introduce him/herself.

CAST

Peace Corps Volunteer
Volunteer's spouse (optional)
Neighbor*
Neighbor's spouse (optional)

*teacher should take this part

PROCEDURE:

1. Explain the situation.
2. Select the "cast". Usually it is best to cast yourself in one of the key roles.
3. Role-play the situation. Let it develop naturally. One or two minutes is sufficient.
4. Have the other students take notes. A simple system is to construct a log of the conversation, noting only the opening words of each new line and if possible, the last word of each line. (See NOTES, below).
5. Using the log, reconstruct a written version of the role-play.

VARIATIONS (on Role-Play):

1. Have two students do the role play while you listen and take notes. Do not interrupt the role-play while it is in progress. When it is over, comment on the role-play and point out linguistic and cultural errors.
2. After doing the role play with one cast, do it again with a different cast.
3. Use a tape recorder to record the conversation and then play it back, making comments and corrections.
4. Add a new element to the instructions, one that will force the role-play to take a slightly different direction.

NOTE:

To facilitate the keeping of a log use a form like the one below:

Line #	Neighbor (teacher)	PCV (1st student)	PCV's Spouse (2nd student)
1	Hello ...		
2		Hello ...	
3	My name ...		
4		Nice to meet ...	
5			Pleased to meet ...
6		Please come in ...	
7			
8			
9			

TECHNIQUE: Interview.

DESCRIPTION: This technique utilizes a series of questions which concentrate on the area of interest. Questions are posed by an interviewer (the student) to an interviewee (the teacher). The teacher can exercise control over the language produced using restatements, requests for repetition and other modulations of the flow of information.

FORMAT:

Interviewer: I'd like to ask you some questions
(student) about different jobs in your society.
What kinds of musicians are there?

Interviewee:
(teacher)

Interviewer: Is the wine seller the same person
who makes it?

Interviewee:

Interviewer: Which people hunt game?

Interviewee:

etc.

PROCEDURE:

1. Ask the students to rehearse the questions with you and with one another prior to the interview. Try to eliminate as many of their errors as possible at this time.
2. Have the students interview you.
3. During the interview, answer as naturally as possible at first. If the student does not understand your response, repeat it or restate it until you feel that he or she understands.
4. If the student fails to understand your response after some assistance from you, do not belabor the question but allow the student to proceed to the next question.

VARIATIONS (on Interview):

1. Bring in to class one or more native speakers to be interviewed.
2. Do the interviews "on the street."
3. Tape record the responses to the interview.
4. Reverse the roles and interview the students.
5. The students can suggest topics or people of interest for the interview.

NOTES:

1. Keep the interview short - no longer than one minute.
2. If a tape recorder is not available, someone should record the responses on a log. (see page 38).

°Introduction to Techniques for The Grammar Handbook°

The Grammar Handbook is simpler than its companion the Communication and Culture Handbook. Each lesson begins with a short statement about the grammar and then there are various exercises which give the student practice in using the grammatical pattern that is presented. The exercises and drills for teaching grammar are outlined in the following pages, but first a few general procedures should be kept in mind:

- ** Do not spend a lot of time discussing the grammar. Spend your your time practicing it.
- ** The basic pattern of teaching grammar is a two-part practice. You say something and the student (following the instructions you have given) responds. If the response is incorrect, you make the appropriate correction and have the student repeat the correction.
- ** One of the main purposes of the Grammar Handbook is to teach the students to speak correctly. Therefore, you should insist on correct responses when you are teaching grammar.
- ** Student-teacher exchanges can be done individually or with the whole class responding in unison.
- ** Grammar exercises and drills should be reviewed frequently. Once is not enough.
- ** Use the Grammar Handbook in conjunction with the Communication and Culture Handbook whenever you can. When you notice that the students are frequently making the same mistake in an activity in the Communication and Culture Handbook, at the first opportunity go to the Grammar Handbook and practice the correct pattern.

41



42

TECHNIQUE:Substitution Drill**DESCRIPTION:**

This drill is used to practice a sentence pattern by changing one word in the sentence. In a single-slot drill, the same kind of word is changed each time. In a multiple-slot drill two or more kinds of words are substituted randomly.

FORMAT

(single slot): The teacher will read a sentence and a word. Substitute the word in the sentence.

I have a book.

- | | |
|-----------|-------------------|
| 1. pencil | 5. notebook |
| 2. pen | 6. piece of chalk |
| 3. ruler | 7. piece of paper |
| 4. eraser | 8. envelope |

(multiple-slot) Substitute each of the following words for the appropriate word in the sentence.

The rain in Spain stays mainly on the plain.

- | | |
|----------------|-------------|
| 1. falls | 6. sleet |
| 2. snow | 7. lowlands |
| 3. Italy | 8. France |
| 4. mountains | 9. is |
| 5. Switzerland | 10. fog |

PROCEDURE (multiple-slot):

The teacher says:

The rain in Spain stays mainly on the plain.

Teacher: The students respond:

Falls	The rain in Spain falls mainly on the plain.
Snow	The snow in Spain falls mainly on the plain.
Italy	The snow in Italy falls mainly on the plain.

VARIATIONS (on Substitution Drills):

1. The teacher, after giving the model, gives only the single word substitution.

The teacher says:
Pencil.
Pen.

The students respond:
I have a pencil.
I have a pen.

2. Vary the drill from choral responses (everyone responds at once) to individual responses.

The teacher says:
I have a book. Pencil.
I have a pencil. Pen.

The class responds:
I have a pencil.
One student responds:
I have a pen.

3. Have the class echo the response in unison.

The teacher says:
I have a book.
Pencil

The student says:
I have a pencil.

The class responds:
I have a pencil.

4. Have one of the students conduct the drill.

The student says:
I have a book. Pencil.

Other student(s) respond:
I have a pencil.

5. Use actual objects or flash cards with pictures of the single word.

The teacher says:
I have a book.
(Holds up pencil or picture
of pencil)

Student(s) respond:
I have a pencil.

6. Write single words on the blackboard and point to them for substitutions.

The teacher says:
I have a book.
(Points to word pencil)

The student responds:
I have a pencil.

NOTE:

Substitution drills are fairly easy to do as choral exercises.

TECHNIQUE: Replacement Drill

DESCRIPTION: This drill is used to practice the replacement of one word or phrase in a sentence with another word which does not change the meaning of the sentence.

FORMAT: Replace the name or names with the correct pronoun.

John has a pencil. > He has a pencil.

- | | |
|--------------------------------|---|
| 1. Jim is tall. | 5. Give the book to Ray. |
| 2. Where is Mary? | 6. Mr. Smith is driving your car. |
| 3. Is Bob in school? | 7. Mary saw Mr. Smith. |
| 4. John and Mary are students. | 8. Mr. Smith talked to Bob, Ray, and Jim. |

PROCEDURE:

The teacher says:

Jim is tall.
Where is Mary?
Is Bob in school?
John and Mary are students.
Give the book to Ray.
etc.

The students respond:

He is tall.
Where is she?
Is he in school?
They are students.
Give the book to him.

VARIATIONS (on Replacement Drills):

1. The teacher can reinforce the correct answer by repeating it.

The teacher says:

Sam is hungry.
He is hungry.
Give Joan her pen.

The student responds:

He is hungry.
Give her her pen.

2. Have the students take the teacher's role creating a chain drill.

1st student says:

Where is Mary?

2nd student:

Where is she?
Jack's car is blue.

3rd student:

His car is
blue.

3. Have the students follow the pattern of the drill in the book but make up their own sentences using people and objects in the classroom.

1st student says:

Charlie's shirt is red.

Sam:

His shirt is red.
Mary's hair is long.

Mary:

My hair is
long.

NOTES:

TECHNIQUE: Expansion Drill

DESCRIPTION: This drill is used to practice the expansion of sentences by the addition of other words or expressions.

FORMAT: Add the word "always" to these sentences.

Mrs. Jackson is busy. > Mrs. Jackson is always busy.

- | | |
|----------------------------|-----------------------------------|
| 1. John is here. | 5. The weather here is beautiful. |
| 2. Steve and Tim are late. | 6. The coffee at school is weak. |
| 3. I am tired. | 7. Does it rain in Calcutta? |
| 4. Fire engines are red. | 8. Why are you laughing? |

PROCEDURE:

The teacher says:

John is here.
Steve and Tim are late.
I am tired.
Fire engines are red.
etc.

The students respond:

John is always here.
Steve and Tim are always late.
I am always tired.
Fire engines are always red.

VARIATIONS (on Expansion Drills):

1. Some drills are more difficult because they require changes or transformations in other parts of the sentences. In more difficult drills, the teacher may find it important to let students correct their own errors and to reinforce the correct answers by repeating them.

The teacher says:

John is here. Yesterday.

Good, John was here yesterday.

The student responds:

John is here yesterday.

No--Was!

2. An expansion drill can be varied with substitutions. The teacher can put the items for substitution on the blackboard or on flash cards or he can give them orally.

The teacher puts on the board:

Never, always, on time, late.

The teacher says:

Sam comes to work.

(points to "always")

(points to "on time")

The student responds:

Sam always comes to work.

Sam comes to work on time.

NOTE:

While simple expansion drills work well as choral exercises or with mixed choral and individual responses, more complicated drills require time to think out all the changes necessary.

The teacher says:

Sam comes to work.

(points to "always")

(points to "on time")

The student responds:

Sam always comes to work.

Sam always comes to work on time.

TECHNIQUE: Reduction Drill

DESCRIPTION: This drill gives practice in reducing a sentence by the substitution of one word for a longer expression.

FORMAT: Change these sentences by using it or them or they.
I want a pencil. > I want it.

1. He needs those books.
2. The grammar books are on the desk.
3. My typewriter is broken.
4. Kathy has my keys.
5. The train is on time.
6. Have the Joneses arrived?
7. Have you found my camera?
8. The roads are straight.

PROCEDURE:

The teacher says:

He needs those books.
Kathy has my keys.
The train is on time.
Have the Joneses arrived?

The students respond:

He needs them.
Kathy has them.
It is on time.
Have they arrived?

VARIATIONS (on Reduction Drills):

1. Give the students sentences which can be reduced in several ways and ask them to find all the possible ways.

The teacher says:

The student responds:

The grammar books are on the desk.

**The grammar books are on it.
They are on the desk.**

Mary wants to give her flowers to John.

**She wants to give her flowers to John.
Mary wants to give her flowers to him.
Mary wants to give him the flowers.
Mary wants to give them to John.**

2. The students can do the drill themselves using their books or by making up their own sentences to be reduced.

Student 1 says:

Student 2 responds:

Student 3 responds:

The teacher is wearing a tie.

He is wearing a tie.

His books are on the floor.

**They are on the floor.
Joan has three notebooks.**

NOTES:

TECHNIQUE: Integration Drill

DESCRIPTION: This drill gives practice in combining two or more short sentences into one longer sentence.

FORMAT: Put these short sentences together to make one long sentence.

I have a pencil. It is red > I have a red pencil.

1. She bought a car. It is expensive.
2. Annie wrote a book. It is about Swahili. It is a text book.
3. We went to a restaurant. It is new. It is Italian.
4. The chair is in the corner. The chair is leather. The corner is by the kitchen door. The chair is my brother's.
5. Joan saw the bird. The bird has a long beak. It was eating a crab.

PROCEDURE:

The teacher says:

She bought a car. It is expensive.
Annie wrote a book. It is about
Swahili. It is a text book.
Joan saw the bird. The bird has
a long beak. It was eating a
crab.

The students respond:

She bought an expensive car.
Annie wrote a Swahili text
book.
Joan saw the bird with a
long beak eating a crab.

VARIATIONS (on Integration Drills):

1. Integration drills can be developed to provide practice with a great many different kinds of structures:

Adjective placement and order:

We went to the new, Italian restaurant.

Adverb placement and order:

He felt better quickly.

Modifying phrases:

The chair is in the corner by the kitchen door.

Joan saw the bird eating the crab.

Modifying clauses:

Meet Mr. Brown. He is my teacher.

Meet Mr. Brown, who is my teacher.

Meet the train. It arrives at nine.

Meet the train which arrives at nine.

2. Integration drills are an excellent way of showing the relationships between different grammatical structures. Simple ones may be used effectively with choral responses, but more complicated integrations require individual oral or written response.
3. For a change from the integration pattern, disintegration drills can be effective.

The teacher says:

Break this sentence into as many good sentences as possible.

Yesterday my brother Jim went to a good movie.

The student responds:

Jim went to a movie.

Jim went yesterday.

Jim is my brother.

The movie was good.

TECHNIQUE: Question-Answer drills

DESCRIPTION: With this drill students practice question or answer formation or both.

FORMAT: Answer the following questions with "yes" and a long answer.

Do you like avocados? > Yes, I like avocados.

1. Do you know Martha Jones?
2. Do you want to go to the movies with me?
3. Does Sam enjoy riding his motorcycle?
4. Does she know how to dance?
5. Do animals fall in love?

PROCEDURE:

The teacher asks:

Do you know Martha Jones?
Does she like to dance?

The students respond:

Yes, I know Martha Jones.
Yes, she likes to dance.

VARIATIONS:

1. Answer the following question "yes" with a long answer.

The teacher says:

Is the sun shining?

The students respond:

Yes, the sun is shining.

2. Answer the following questions "no" with a short answer.

The teacher says:

Do dead men tell lies?
Is the sun shining?

The students respond:

No, they don't.
No, it isn't.

3. Answer the following questions "no" with both a short and long answer.

The teacher says:

The students respond:

Do you want to dance with me?
Are all men like you?

No, I don't. I don't want to dance with you.
No, they aren't. All men are not like me.

4. Choose an answer to the following questions. (This drill is almost always used to practice "either/or" type questions.)

The teacher says:

The student responds:

Do you prefer avocados or mangos?

I prefer mangos.

5. Answer the following questions truthfully with a long answer.

The teacher asks:

The student responds:

Is your shirt blue or green?
Do you like to swim?

My shirt is green.
No, I don't like to swim.
I don't know how.
No, who does?

Do you like the New York Yankees?

6. A more challenging kind of question-answer drill involves responding to WH questions. This kind of drill is excellent because it provides an opportunity for "real" communication, asking for and giving information. Situations can be developed to practice specific structures like the following.

Teacher: What are you doing now, John?

John: I am standing on my chair.

Teacher: What is John doing now?

Sally: He is standing on his chair.

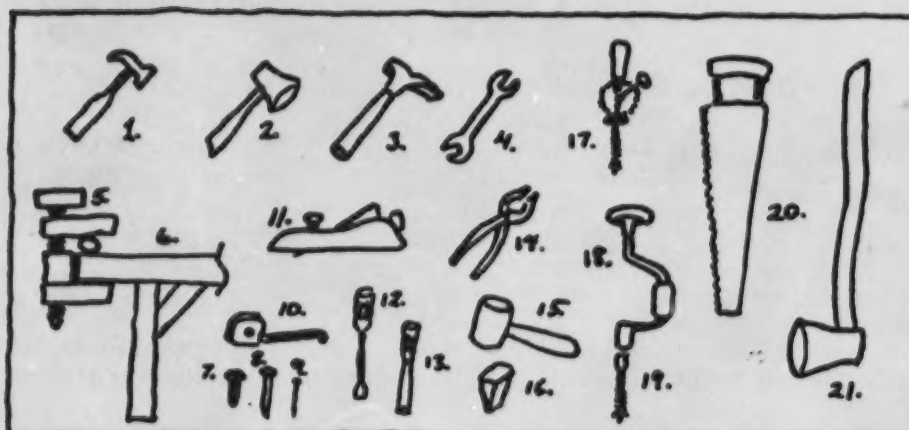
Teacher: John, ask Omar what you are doing now.

John: Omar, what am I doing now?

Omar: You are standing on your chair, John.

TECHNIQUE:**Visual Question-Answer Practice.****DESCRIPTION:**

An illustration containing several related items (see **FORMAT**) is the basis for a question-answer practice. The teacher introduces a question-answer exchange and then has the students carry on with the exchange.

FORMAT:

- | | | |
|------------|------------------|-----------|
| 1. hammer | 8. nail | 15. maul |
| 2. hatchet | 9. brad | 16. wedge |
| 3. adz | 10. tape measure | 17. drill |
| 4. wrench | 11. plane | 18. brace |
| 5. clamp | 12. screw driver | 19. bit |
| 6. bench | 13. chisel | 20. saw |
| 7. screw | 14. pliers | 21. ax |

Q: What is number _____?

A: It's a/an _____.

Q: What is a/an _____ used for?

A: It's used for _____.

55

PROCEDURE (for Visual Question-Answer Practice):

1. The teacher introduces the pattern and the vocabulary by going through the list once.

The teacher says:

Number 5 is a clamp. It's used for holding things.
Number 6 is a bench, etc.

2. The teacher asks and the students answer.

The teacher says:
What is number 5?

The student says:
It's a clamp.

3. The students ask and answer.

1st student says:
What is number 5?

2nd student says:
It's a clamp.

VARIATION:

After practicing the pattern, cover up the key word list and have the students try to remember the key words.

NOTE:

A wide variety of grammatical constructions can be practiced with this technique. Some possible questions that could be asked about the illustration are:

Do you have/own a _____?
Have you ever used a _____?
Why would you use a _____?
Which tool is better for _____?
How much do you think a _____ costs?
If I want to _____ what should I use?

TECHNIQUE: Utterance-Response Drill

DESCRIPTION: This drill provides practice with "realistic" communication. A two-line dialogue is repeated by the teacher and each of the students in turn. In repeating the teacher's line, you make a substitution which requires the student to make appropriate substitutions or transformations in the response line. Although the drill is complicated, it provides practice with idiomatic expressions which are rare in simpler drills.

FORMAT: Respond to the questions using the following pattern:

Sure, I'd love to. _____ is great fun.

Utterance: How would you like to play tennis with me?
Response: Sure, I'd love to. Playing tennis is great fun.

1. How would you like to dance the Cha-cha-cha with me?
2. How would you like to go to the movies with me?
3. How would you like to sing folk-songs with us?
4. How would you like to play the piano with Jane?

PROCEDURE:

The teacher asks:

How would you like to dance
the Cha-cha-cha with me?
How would you like to go to
the movies?

The student responds:

Sure, I'd love to. Dancing the
Cha-cha-cha is great fun.
Sure, I'd love to. Going to the
movies is great fun.

VARIATIONS (on Utterance Response Drills):

1. You can vary your utterance with two or three different phrases which mean approximately the same thing. However, it is important to repeat each variation enough times so that the class can understand it clearly.

How would you like to -----

Would you like to ----- go to the city with me?

Would you care to -----

2. You can have a 3-part utterance and response, with the first student answering according to the pattern and the second student disagreeing.

The teacher says:

How would you like to go skiing?

1st student responds:

Sure, I'd love to. Going skiing is great fun.

2nd student responds:

Not me. Going skiing is boring.

NOTES:

TECHNIQUE: Transformation Drill.

DESCRIPTION: The students are given a sentence and instructions to change the sentence in a particular way. Usually the change is one of these kinds.

Statement	>	Question
Affirmative	>	Negative
Active	>	Passive
One tense	>	To another

FORMAT: Make the following sentences negative.

1. I like bananas.
2. He wants to buy a camera.
3. They live in an apartment.
4. You need a haircut.
5. I have a grammar book.

PROCEDURE:

The teacher says:

I like bananas.

He wants to buy a camera.

The student says:

I don't like bananas.

He doesn't want to buy a camera.

VARIATIONS (on Transformation Drills):

1. After an individual gives an answer, you can ask the whole class to "echo" the student's answer in unison.
2. A student can read the basic sentence from the book and ask another student to change it. You listen and correct wherever necessary.
3. After going through the sentences once, you can give the answer and ask the student to give the model. In other words, just reverse the transformation. Because the model will be in the book, it is best to do this variation with the books closed.

NOTE:

If you have already practiced other transformations you can review them after you have done the given drill. For example, suppose you had already worked on questions before doing the drill above. After doing the drill changing from affirmative to negative, you could use the same sentences to review changing from statements to questions.

TECHNIQUE:Chart Pattern Practice**DESCRIPTION:**

Chart pattern practices are not necessarily different kinds of drills. They can be done as substitutions, expansions, reductions, etc. They are different in that the cues are visual not verbal. The charts or pictures are usually set up in a series so that the students can proceed from one picture to the next without cues from the teacher. These charts can be especially useful for practicing verb tenses, questions/answers, and negative transformations.

FORMAT:

Start with the first picture. Answer the question with a short answer.



1. Is the mother bird sitting on the egg?
2. Is the mother bird looking at the baby bird?
3. Is the mother bird looking at the baby bird?
4. Is the mother bird looking for the baby bird?
etc.

PROCEDURE (on Chart Pattern Practice):

The teacher says:

Is the mother bird sitting on the egg?
(Picture #1)
Is the mother bird looking at the baby
bird? (Picture #2)
Is the mother bird looking at the baby
bird? (Picture #3)

The student(s) responds:

Yes she is.
Yes she is.
No, she isn't.

VARIATIONS:

1. Have each of the students add a sentence to a story based on the chart. You can vary the use of tenses by varying the date of the present. "Today is March 5th. What is going to happen tomorrow?" "Today is March 9th. What happened to the birds?"
2. The sentences which make up the story can be tape recorded for later correction, blackboard work, drilling, or discussion.
3. Have the students develop their own question-and-answer chain drill. One student makes up a question and asks another. That student answers and then asks his own question of a third student.
4. If you can make multiple copies of the pictures in a chart, you can pass them out to the students one at a time and ask them to tell you what is going to happen. You can then follow up their questions with this kind of discussion: "Did ____ happen? No? What really did happen then? Why?"

NOTES:

1. A chart usually contains 8-12 pictures. A number of different patterns can be practiced with each chart. In the example above, the present tense is practiced. Other tenses could also be practiced.
2. When a chart is used for the first time it is necessary to go through the chart once to introduce the new words and key phrases in each picture.
3. Charts using pictures made up of simple "stick figures" are often very effective. You can copy them on to your blackboard or you can make up your own.

TECHNIQUE: Spontaneous Pattern Practice

DESCRIPTION: The teacher gives a model sentence that contains a phrase or two that is made up by the teacher. The teacher then has each student create a similar sentence.

FORMAT: If I had a thousand dollars I would _____.

PROCEDURE:

The teacher says:

If I had a thousand dollars I would buy a motor bike.

John what would you do?

Mary, what would you do?

Bill, what would you do?

The students say:

(John) If I had a thousand dollars I would pay off my loan.

(Mary) If I had a thousand dollars I would give it to charity.

(Bill) If I had a thousand dollars I would travel to Tahiti.

VARIATIONS (on Spontaneous Pattern Practice):

1. The teacher asks each student about the other students' sentences.
2. Have the students ask "you" questions. (Mary, what would you do?)
3. Have each student ask "he/she" questions. (Mary what would Bill do?)
4. Have each student ask "who" questions. (Who would travel to Tahiti?)
5. Have each student tell what every other person would do.
6. Have the students write out all the sentences in their books.

NOTES:

1. The students will probably make several mistakes as they create the sentences. The teacher should correct the students' sentences as they make them. It is best to correct the sentences by rephrasing them as a question.

Student: I would travel at Tahiti.

Teacher: You would travel to Tahiti?

2. The teacher can write down each sentence as it is created in order to remember who said what.
3. This technique works best if the students and the teacher are creating sentences using personal information.

TECHNIQUE: Action Chain

DESCRIPTION: The students and teacher carry out a series of actions and talk about the actions. Usually the series of sentences that accompany the actions follow the sequence of Command, Question and Answer.

FORMAT:

_____, look at _____.
What are you doing?
I'm looking at _____.
Say hello to _____.
What did you do?
I said hello to _____.

PROCEDURE:

The teacher says:

John, look at Mary.
What are you doing?
Say hello to Mary.
What did you do?

The student responds:

(John looks at Mary)
I'm looking at Mary.
Hello, Mary.
I said hello to Mary.

VARIATIONS (on Action Chains):

1. Ask a third student "he/she" questions.

Teacher: John, look at Mary. Bill, what is John doing?

Bill: He's looking at Mary.

2. Have a student give the commands and ask the questions.
3. Have two people perform the chain and ask "you (plural)/we" questions.
4. Have two people perform the actions and ask "they" questions.
5. Have the students work together in pairs.

NOTES:

1. This technique is good for practicing several verb tenses all in one sequence.
2. These practices must be done deliberately so that the student's verbal and physical responses are coordinated. In other words, it can be confusing to say "What are you doing" when the action has been completed and the correct response would be in the past tense.

TECHNIQUE: Question-Word Analysis

DESCRIPTION: The teacher reads a sentence and then asks questions (What, how, where, who, whom, why, which) about the sentence. The students respond with short answers. Each short answer is part of the sentence. All the short answers together contain the parts of the sentence. The question and answer practice takes the sentence apart and puts it back together again.

FORMAT: Listen to the sentence and answer the questions with short answers.

1. John goes to the library every day.
 - a. Who goes to the library?
 - b. Where does he go?
 - c. What does he do every day?
 - d. How often does he go to the library?
2. He usually studies for two hours.
 - a. Who studies?
 - b. How long does he study?
 - c. What does he do for two hours?
 - d. How often does he study?etc.

PROCEDURE:

The teacher says:

John goes to the library every day.
Who goes to the library?
Where does he go?
What does he do every day?
How often does he go to the library?
(Optional) Say the whole sentence.

The student says:

John (does)
(To) (the) library.
(He) studies.
Every day.
John goes to the
library every day.

Note: Underlines indicate emphasis.

VARIATIONS (on Question-Word Analysis):

1. After completing the questioning, ask the student to recite the entire sentence, as in the optional step above.
2. Read the sentence and have one of the students pose the question to a second student, who answers and then questions a third student in a chain fashion.
3. Read the sentence and emphasize one part and have the students form the question. For example:

The teacher says:

The student says:

John goes to the library everyday.

Where does John go?

4. "Yes/no" and "either/or" questions can also be used.

NOTES:

1. After the students have learned to use the interrogatives fairly well, this exercise can be done with virtually any sentence pattern as a way of practicing the pattern.
2. This type of exercise can be useful for having students practice long sentences which are difficult to reproduce entirely from memory after hearing them only once.
3. This technique can be useful in teaching a narrative. Each sentence in the narrative can be taken apart with question words and put back together.

TECHNIQUE: Translation Exercise (Oral).

DESCRIPTION: This drill can be done in two directions; translating an English sentence into a target language sentence or the reverse. The first direction requires the student to produce a target language sentence; the second type requires the student to comprehend a target language sentence. The descriptions that follow pertain only to the first type: producing target language sentences.

FORMAT: Translate the following sentences.

I'm going to buy a camera.
She's going to visit Hawaii.
They're not going to come tomorrow.
We're going to play basketball.
Are you going to eat dinner?
etc.

PROCEDURE:

The teacher says
(in English):

I'm going to buy a book.
She's going to visit Hawaii.
They're not going to come
tomorrow.
We're going to play basketball.
Are you going to eat dinner?

The student says
(in the target language):

I'm going to buy a book.
She's going to visit Hawaii.
They're not going to come
tomorrow.
We're going to play basketball.
Are you going to eat dinner?

VARIATION (on Oral Translation Exercises):

One student can translate for another student.

The teacher says: I'm going to buy a book.
1st Student responds: He says he's going to buy a book.
2nd Student responds: Oh! You're going to buy a book.

NOTE:

It is probably not very worthwhile to have students translate individual sentences into English. However, there may be times when it would be worthwhile for the student to translate a paragraph or a string of several sentences into English to test the student's ability to comprehend the target language. This kind of activity is called a listening comprehension activity and is not included in this list of grammar teaching techniques.

TECHNIQUE: Manipulations

DESCRIPTION: The focus is on objects which can be easily brought into the classroom. The teacher sets up a situation which requires the students to manipulate the objects and talk about the object and the actions.

FORMAT: Use the following objects: a book, a pen, a pencil, a notebook.

Questions: Who has a ____?
 Who doesn't have a ____?

Answers: I
 you don't has
 he doesn't have a ____.
 she
 we
 they

PROCEDURE:

The teacher gives a book to John; points to Mary, and says: Who has a book?

Mary says: John has a book.

The teacher points to Mary and says: Who doesn't have a book?

Mary says: I don't have a book.

Note that there is no particular sequence of questions and answers. The teacher and the students, using the pattern above, take turns asking and answering as many sentences as they can.

VARIATIONS (on Manipulations):

1. Instead of using a variety of objects such as pencils, books, pens, etc., use a bag of Cuisenaire rods.
2. After introducing the basic pattern let the students carry on with all the questions and answers. As the teacher, you step aside from the role of class leader to become a resource only -- giving answers or correcting only when the students ask for it.

TECHNIQUE: Completion Exercise.

DESCRIPTION: This is a written exercise. The students can do the exercise orally by looking at the book, and reading the sentence and giving an oral answer. There are 3 different kinds of completions, described below:

FORMAT: Type 1. Choose the correct word from the list.

what where when how why who how much

1. They are leaving tomorrow. _____ are they leaving?
2. The book costs five dollars. _____ does the book cost?
3. They live in that house? _____ do they live?
4. John has my suitcase? _____ has my suitcase?
5. Bill has my bicycle. _____ does Bill have?
etc.

Type 2. Complete the following with the appropriate form of the verb.

1. The sky _____ blue (be).
2. He _____ a dollar. (want)
3. I don't _____ ice cream. (like)
4. Does she _____ my coat? (have)
5. Please _____ her my pencil. (give)
6. We _____ breakfast there. (eat)
7. He _____ letters everyday. (write)

Type 3. Complete the following with the appropriate form of the verb "be".

1. I _____ a student.
2. She _____ in the classroom.
3. They _____ my friends.
4. We _____ from the United States.
5. _____ you a teacher?
etc.

VARIATION:

These exercises could be done orally, but the students would have to read the sentences from the book to do the exercises.

TECHNIQUE: Rewrite Exercise

DESCRIPTION: A sentence is given to the student with instructions to rewrite it.

FORMAT: Rewrite the following sentences in the past tense.

1. I have a typewriter. _____.
2. I want that book. _____.
3. He needs an ashtray. _____.
4. Do you like the movie? _____.
5. You know the answer. _____.

VARIATIONS:

1. This exercise can be done orally. First try it with the students looking at their books, and then have them close their books while you read the sentences.
2. Have the students write out the answers and then have them read their answers aloud when they have finished.

TECHNIQUES:

Sentence Formation

DESCRIPTION:

The student is given pieces of a sentence and asked to put them together in the proper order to form a complete sentence.

FORMAT:

Make sentences with the following words.

For example:

they/live/United States

They live in the United States.

1. I/born/January.

2. We/meet/3 o'clock/my room.

3. They/eat/cafeteria/12 o'clock.

4. The bank/is/the corner/Main Street/Second Street.

etc.

VARIATIONS (on Sentence Formation):

1. "Scrambled Sentences". Write out sentences on a sheet of paper and cut out each word: Note that unlike the exercise above, every word is given.

I	eat	breakfast	in	the	cafeteria.
---	-----	-----------	----	-----	------------

Mix up the words and give them to the students. Ask them to arrange them in proper order and read the sentence. To make it more challenging, mix the words from 3 or 4 sentences together.

2. For another version of this exercise, write a number of words in random order on a blackboard or poster. Students can take turns making sentences from the words. They can do this either as an oral exercise or as a written exercise.

I	three	match	have	she
cigarette	need	-s	has	we
want	they	ashtray	you	he
does	a	your	do	take
me	please	her	not	him
give	us			

NOTE:

In this kind of exercise, several different correct answers are possible.

TECHNIQUE: Guided Answer Exercise.

DESCRIPTION: The student is given a sentence (usually a question) and an instruction to write a response similar to the model.

FORMAT: Answer according to the model:

Jack is going to Honolulu. What about you?
(I am going to Honolulu too.)

1. Mary is reading a novel. What about you?

2. John is studying a language. What about you?

3. They are in the Peace Corps. What about her?

4. We are leaving. What about them?

VARIATIONS:

1. This exercise can be done as an oral exercise. It would be useful to do it first orally with books open. Do it again orally with books closed and then have the students write out the answers.
2. After the students have written their answers they can read them aloud and correct each other. All comments and corrections should be done in the target language. If they don't know how to say "That's wrong" or other sentences like that, teach them.

TECHNIQUE: Translation (Written)

DESCRIPTION: The student is given a sentence in his/her native language and asked to translate it into the target language.

FORMAT: Translate the following sentences:

1. I have never been to Cairo.

2. Where is my notebook?

3. Have you seen my friend?

VARIATION:

These exercises can also be done orally. The teacher says the sentence in English and the student responds with a translation.

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